

MEMBER NEWS

Events that are likely to be available after publication will be marked with a ■ .

Solo and Feature Shows (2 or 3 artists), Commissions, Honors



Mike Shaffer, *Miss Red*, Tom Rooney Award at *Sculpture Now 2014* (see page 4)

■ **Mary Brownstein**, “Dancer with Dog” on view at R.H. Ballard Shop and Gallery, Washington VA, January–June 2015.

■ **Pattie Porter Firestone**, commission by Bozzuto Greene Art for Cathedral Commons, 3710 Newark Street NW, Washington DC. Installed December 19, 2014.

Nancy Frankel, *Exploring Space*, Casa de Arte Gallery, Buffalo NY, October–November 2014.

Artemis Herber: *No Man’s Land*, Works-In-Progress Gallery, Artisphere, Arlington VA, August–October, 2014.

—*Memorial*, Public Library, Paderborn Germany, October 15, 2014.

Gordon Lyon, featured artist, Montgomery Art Association (MAA) Gallery, Westfield Wheaton Mall, Wheaton MD, December 2–January 4, 2015.

Pokey Park, awarded First Place Sculpture 2014, *29th Annual Bosque Art Classic* for “California Red-legged Frog,” juror

R.S. Riddick, Bosque Arts Center, Clifton TX, September 2014.

—Awarded Second Place, *NOVAS 2014 Exhibit* for “Bear,” The Cultural Arts Council of Douglasville, Douglasville GA, November 2014.

—Awarded Second Place 2014, *Gateway to Imagination*, National Juried Art Show for “Desert Big Horn,” Farmington Museum at Gateway Park, Farmington NM, May–July 2014.

Rachel Rotenberg, awarded Franz and Virginia Bader Fund for 2015.

—*Solo Exhibition*, McLean Project for the Arts, McLean VA, November–December 2014.

■ **Lynda Smith-Bugge**, Nina Falk, and Katja Toporski, *Coaxing the Elements*, Gallery B, 7700 Wisconsin Ave, Bethesda MD, February 3–March 3, 2015. Meet the Artists: Sunday, February 8, 2–5pm.

member news continues on page 3

2015 WSG PROGRAMS & Exhibitions

WSG Exhibition: *Brick Layers*

April 11–June 28

Deadline: January 26, 2015 midnight EST (apply to Entrythingy.com with \$5 fee).

Workhouse Arts Center, Vulcan Gallery & designated outdoor spaces
9601 Ox Rd, Lorton VA

Juror: Jennie Shanker, a Philadelphia-based artist, curator, educator and activist.

Open Studio:

Dinner and Conversation with Carol Brown Goldberg

Tuesday, January 20, 6:30–8:30pm
Studio of Carol Brown Goldberg

(directions will be sent to participants)
Limited to 30 people

RSVP: programs@washingtonsculptors.org

Kick off the New Year with inspiration and new possibilities. Carol will be graciously opening her studio and serving dinner, a perfect setting for an informal exchange of ideas and insights about art, our process, work, and more. You can see Carol’s work at: www.carolbrowngoldberg.com

WSG February Salon

Saturday, February 14, 2–4pm

Tom Rooney’s Studio Barn in Brookland
3425 14th Street, NE, Washington DC

RSVP: programs@washingtonsculptors.org
Brookland Metro is close by.

In case you get lost or need further details call (202) 321-3300.

WSG Exhibition: *Sanctuary*

June 13–August 22

Joan Hisaoka Healing Arts Gallery
1632 U Street, NW, Washington DC

Juror: Shanti Norris, Director

WSG Exhibition: *Ephemeral*

September 10–November 7

Greater Reston Arts Center (GRACE)
in Reston, VA

Juror: Holly McCollough, Director



Pattie Porter Firestone, *Silver Blades*, painted aluminum, 10 x 2 x 2 feet

WSG Information

BOARD OF DIRECTORS

president: Artemis Herber
vice president: Elsabé Dixon
secretary: Cat Lukens
treasurer: Pattie Porter Firestone

COMMITTEES

Washington Sculptor Publication

publication manager: Lynda Smith-Bugge;
feature writer: Rima Schulkind*; design and image
management: Stephanie H. Firestone*; solo listings:
Jessica Beels; group listings: Carmela Knepler*;
distribution: Gordon Lyon

Website

Mike Shaffer, Greg Braun*, Diane Szczepaniak

Communications

press releases: (volunteer needed)
graphic design: Laura Jamroz

Exhibitions

Elsabé Dixon, chair; Gloria Chapa, Jeff Chyatte,
Jeff Cooper, Pattie Porter Firestone, Artemis Herber,
Laura Jamroz, Anne Marie Paredes, Craig Schaffer,
Mike Shaffer, Diane Szczepaniak

Grants/Fundraising

Julia Bloom*, Gay Hannah*, Emily Piccarillo

Membership

Mary Early

Nominations

Mike Shaffer, Pattie Porter Firestone, Mary Early

Outreach

Alan Binstock

Programs

Barry Goldstein

30th Anniversary Committee

Artemis Herber, Jeff Cooper, Marilyn Geldzahler*

Refreshments Coordinator

Mahy Polymeropoulos

Special Projects

Setsuko Ono

Volunteer Coordinator

Pattie Porter Firestone (need a treasurer in 2016)

*non-board member volunteers

WSG ADVISORY BOARD 2015

Philip Barlow, Collector
John Beardsley, Author
Emilie Brzezinski, Sculptor
Joan Danziger, Sculptor
Alonzo Davis, Sculptor
David Furchgott, President, International Arts & Artists
Glenn Harper, Editor, Sculpture Magazine
Olga Hirshhorn, Collector
Martha Jackson-Jarvis, Sculptor
Vivienne Lassman, Curator
Virginia Mecklenburg, Senior Curator,
Smithsonian American Art Museum
Sarah Newman, Curator
Jack Rasmussen, Director and Curator,
American University Museum at the Katzen Arts Center
Victoria Reis, Executive Director, Transformer
Wendy Ross, Sculptor
Laura Roulet, Curator
Foon Sham, Sculptor
Vesela Sretenovic, Curator, Modern and
Contemporary Art, Phillips Collection
Athena Tacha, Sculptor
Sarah Tanguy, Curator, Art in Embassies Program,
U.S. State Department
Duncan Tebow, Founding Member
Lester van Winkle, Professor Emeritas, Virginia
Commonwealth University, Sculpture Department Chair
Joan Weber, Collector
Françoise Yohalem, Consultant, Curator

The Washington Sculptors Group, founded in 1984, promotes an awareness and an understanding of sculpture and fosters the exchange of ideas among sculptors, collectors, and the general public through: sponsorship of frequent events, including artists' panels, presentations, workshops, and social gatherings; co-sponsorship of programs with museums and other art groups; and organization of professionally curated exhibitions in museums and alternative spaces in the Washington area and beyond. The work of WSG is carried out by its Board of Directors, along with its nearly 400 members—sculptors, collectors, curators, and others interested in sculpture—in its working committees. WSG received the Mayor's Arts Award for Excellence in Service to the Arts in 2004.

Membership

WSG. Dues for a calendar year (Jan. – Dec.) \$45/year, \$15/year to students with ID (scholarships available). Dues for renewing members are due in Oct., Nov. and Dec. for the following year. Dues paid by new members Jan. through Sept. will be applied to the current year. Current paid-up members have "Member through 2015" above their names on their mailing labels.

To join or renew by mail, print membership form from the WSG website, fill it out and send it with a check to: Washington Sculptors Group, PO Box 42534, Washington DC 20015. *You may also use the online form. Fill out the form and when you click the "Submit" button at the bottom of the page, a message will come up with a link to let you return to the Main Membership page and pay using PayPal.* To change your membership address of record and for receiving this WSG periodical, send your name and address by email to membership@washingtonsculptors.org or by regular mail to WSG at the address above.

Receive Reduced Membership Fees

These partnering arts organizations give the following membership discounts to current WSG members:

International Sculpture Center (ISC) – 15%

Washington Project for the Arts (WPA/DC) – 10%

International Arts & Artists (IA&A) – 10%

Sculptors Inc of Baltimore/Baltimore Sculptors – \$10 off the membership fee

Philadelphia Sculptors Group, New England Sculptors Group, and Tri-State Sculptors Group – upon request.

Resources

WSG Website www.washingtonsculptors.org

The WSG website contains information about the organization and its events and activities in the following areas: Programs, Exhibitions, Exhibition Opportunities, Publications, History, Mission, Governance, Membership and Contact Addresses. In the Member Gallery, any visitor to the site can find names, images and biographical information about current members who have entered material into the data base. Current members can sign into the database and upload information about their work by using the Gallery Update Form.

The Washington Sculptor Periodical

Issued three times a year. Deadlines April 10, Aug. 10, and Dec. 10. Send information to membernews@washingtonsculptors.org. See the website for information on submitting visual materials. To enter the drawing for a feature article in the newsletter, send your name to Rima Schulkind who conducts the interviews and writes the articles (rima@schulkind.com).

Yahoo Group

A forum for members, collectors and all those interested in three-dimensional media to share information, get technical advice, discuss exhibitions at area museums and galleries (including your own). Go to www.yahoo.com, click on 'groups'; search: [washingtonsculptors](http://www.washingtonsculptors.org) (one word) which brings you to: 'Washington Sculptors Group, Washington DC' where you sign in.

Contact

Washington Sculptors Group
PO Box 42534, Washington DC 20015
email: info@washingtonsculptors.org

tel: (202) 686-8696
website: www.washingtonsculptors.org



■ **Pamela Soldwedel**, *Insights*, curated by Dale Johnson, Watergate Gallery, 2552 Virginia Ave, NW, Washington DC, March 1–31, 2015.
—*Shapes and Impressions*, 518 North Fayette Street (in-studio show), Alexandria VA, November 2014.



Pamela Soldwedel, *Moment of Truth*, steatite, bronze, marble, 13 x 14.5 x 30 inches

■ **Megan Van Wagoner**, *Growing Dilemma*, Montpelier Arts Center, Laurel MD, November–December 2014.

■ **Ellyn Weiss**, *Unmapped*, with Pat Goslee and Sally Resnick Rockriver, Gateway Arts Center, 3901 Rhode Island Ave, Brentwood MD, January 12–March 2, 2015.
Reception: January 17, 5–8pm.
Artist Talk: February 28.
—*Solo Retrospective*, Montpelier Art Center, Main Gallery, 96652 Muirkirk Rd, Laurel MD, April 4–May 31, 2015.
Reception: April 12, 2–4pm.



Ellyn Weiss, *Metamorphic 13*, wax and pigment, 6 x 5 x 5 inches



Barton Rubenstein, *Huddle Up*, steel, 10 feet



Linda Hesh, *Real Value House*, plastic, paint, archival ink jet print, 2.75 x 2.75 x 5 inches



Jackie L Braitman, *Wind Me Up, Chuck!* steel, stainless, concrete, photographic vinyl overlay, interactive LED, 24 x 64 x 44 feet



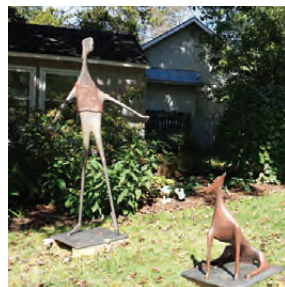
Gordon Lyon, *Monitor*, welded steel, wood, paint, 54 inches high



Pokey Park, *California Red-legged Frog*, bronze, 8 x 13 x 10.5 inches



Rachel Rotenberg, *Rayne*, cedar wood, oil paint, 8 x 4 x 7 feet



Mary Brownstein, *Dancer with Dog*, polychromed cement, 7 ft and 3 ft

Group Shows

■ **5th Annual Sculpture Garden Exhibition**, Tucson Jewish Community Center, Tucson AZ, March 8, 2015–March 1, 2016, including **Charles Bergen**.



Charles Bergen, *Cat*, American walnut, 9 x 6 x 3 inches

■ **20th Annual Arts in Harmony 2015 International Arts Show**, Elk River Area Arts Alliance, Elk River MN, February 2–March 26, 2015, including **Pokey Park**.

125th Members' Annual Exhibition, National Association of Women Artists, The Sylvia Wald & Po Kim Art Gallery, New York NY, October 2014, including **Pamela Soldwedel**.

■ **NBMAA 45th Annual Juried Members Exhibition**, New Britain Museum of American Art, 56 Lexington St., New Britain CT, January 10–25, 2015, including **Pokey Park**.



Darcy Meeker, *Mineral Spirits*, Italian alabaster, 15 x 15 x 9 inches

Bobzilla! The Legacy of Bob Lockhart, McGrath Gallery, Bellarmine University, Louisville KY, November–December 2014, including **Darcy Meeker**.

Crossroads, Gallery B, 7700 Wisconsin Ave, Bethesda MD, December 2014, including **Jeff Cooper**.

■ **Little Pictures Show**, The Providence Art Club, Providence RI, December–January 2015, including **Shirley Koller**.



Jeff Cooper, *Tendrill*, ash wood, 60 x 15 x 15 inches

■ **Plein Air Artists**, Temple Habonim, Barrington RI, January–March, 2015, including **Shirley Koller**.

Time After Time, curated by Harriet Lesser, Strathmore Mansion, 10701 Rockville Pike, North Bethesda MD, November 22, 2014–January 4, 2015, including **Pattie Porter Firestone**.

Sculptural Visions in 3D, National Association of Women Artists, June–October 2014, including **Pamela Soldwedel**.



Shirley Koller, *Fourth of July*, stainless steel/polychrome steel, 16 x 5 x 6 inches

■ **What's On Your Mind? 24th Annual Strathmore Artists Juried Exhibition**, jurors Adah Rose Bitterbaum and Harriet W. Lesser, Strathmore Mansion, 10701 Rockville Pike, North Bethesda MD, January 10–March 1, 2015, including **Stephanie H. Firestone**. Opening Reception: Sunday, January 11, 2–4pm. Panel Discussion: Saturday, January 24, 2pm. Artists Tea featuring the Juried Winners: Wednesday, February 25, 1pm.



Carol Brown Goldberg, *Secret Totem*, painted bronze, 120 x 34 x 12.5 inches



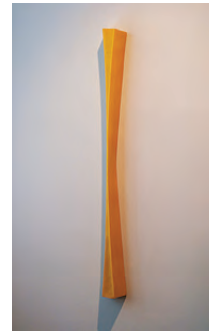
Mila Kagan, *A Stone, A Leaf, An Unfound Door*, wire, resin, bubble wrap, ceramic, kuzo, wood and plaster, 24 x 30 x 24 inches



Dalya Luttwak, *Root of Cannabis sativa: Top View*, painted steel, 22 x 21 x 1 feet



Elizabeth Miller McCue, *Nesting*, patinated bronze wire, 14 x 14 x 7 inches



Mary Early, *Untitled*, wood and beeswax, 48 x 4 x 4 inches



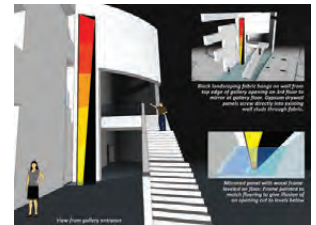
Julie Zirlin, *Waves*, stoneware fired in sawdust



Garret Strang, *Nightwatch*, wood and graphite, 108 x 30 x 16 inches



Foon Sham, *Canyon of Salt*, hickory and salt, 35 x 88 x 72 inches



Greg Braun, *10 Stories to Tell*, landscaping fabric, gypsum drywall, and latex paint, 38 feet x 48 x .5 inches

Sculpture Now 2014



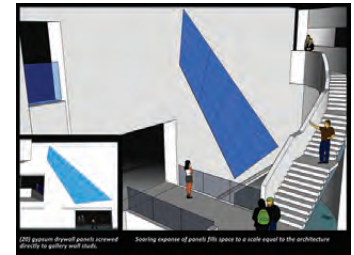
Janet Wheeler, *Vessel V*, red osier sticks, Koza paper, raffia, acrylic, copper wire, 44 x 14 x 12 inches



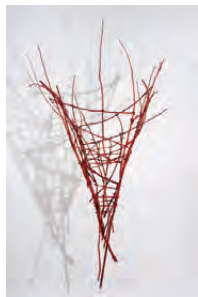
Jin Lee, *Fibonacci*, steel and wood, 15 x 34 x 18 inches



c.l.bigelow, *nest #25*, copper pipe, tubing and wire



Greg Braun, *Air Rights*, gypsum drywall, latex paint, 29 x 31 feet x .5 inches



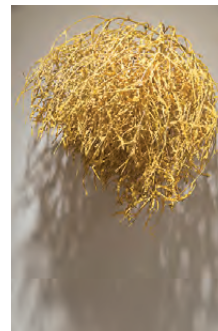
Julia Bloom, *Nest 5*, sticks, steel wire, and paint, 71 x 35 x 43 inches



Lynda Smith-Bugge, *English Ivy Cradled in Cherry*, English ivy, cherry, 64 x 36 x 9 inches



Mike Shaffer, *Miss Red*, acrylic enamel on wood, 71 x 30 x 28 inches



Elizabeth Burger, *Moving Along*, tumbleweed, paper pulp, color pigment, 24 x 36 x 24 inches



Joel D'Orazio, *Wall Urchin II*, flexible plastic piping, cable ties and polyethylene tubing, 65 x 38, 23 inches

Discussion of Juror's Talk: *Sculpture Now 2014*

Dr. Jack Rasmussen began the evening with a presentation of how he selected the artists for the show. He described the feeling of being daunted by the multiplicity of choices presented by all the applicants when there is an "open call" for a show, as opposed to a single theme. He very much wanted to avoid a scattered presentation and talked about the visual search for a thematic core.

He began with large-scale geometric pieces (some with intense color) that served as anchors for the space. He then introduced a kind of material and visual tension with smaller works that invited a sense of touch and that evoked internal nest-like spaces. These works were often displayed in shadow to expanded the sense of line drawings made manifest in space. He referred to his process of curation as an act of composition itself, and indeed that was reflected in the tightness of his editing process and the way the pieces were in an active conversation with each other.

He discarded what he felt to be the artificial boundaries of sculpture and painting, rather being interested in the dynamism of each piece, how it related to the entirety of the space, and the juxtapositions of thrusting verticality and enclosed space. He then shared his response to each piece and invited a dialogue with each artist regarding what the artist found meaningful in his or her piece. The artists described their own process, their attachment to certain materials, the underlying emotion behind a piece, their interest in surface treatment, and their investigation of mark-making. This dialogue opened windows into a very private part of the artists' experiences and was both fascinating and intimate. Mike Shaffer was awarded the Tom Rooney prize for the creativity of his work and his enduring commitment to the Washington Sculpture Group. The group thanked Jack for his support and acknowledged the very special opportunity afforded WSG in having *Sculpture Now* presented in the Katzen Center museum, lending a gravitas to the work and their material exploration.

—Mila Kagan

Summary of WSG Panel Discussion

On December 9, 2014, the Washington Sculptors Group presented a Discussion Panel to mark the 30th anniversary of the WSG. The panel was held at the American University Katzen Arts Center, during the *Sculpture Now 2014* exhibition. Elizabeth Tebow, Washington DC arts writer, art historian and faculty member at Northern Virginia Community College, was moderator. The panel aimed to explore Roselind Krauss's seminal article "Sculpture in the Expanded Field," published in the periodical *October* in 1979, and also to provide commentary on contemporary sculpture. Tebow asked

the question: "Within an increasingly differentiating art system, does the term 'sculpture' now need to be redefined?"

Using this article as a platform for further discussion, the panel explored the impact of Krauss's theory on sculpture for the last 35 years. Panelists exploring Krauss's theories were Glenn Harper, editor of *Sculpture Magazine*; John Ruppert, Arts Chair of the University of Maryland Art Department; and Lester Van Winkle, Emeritus Faculty and Sculpture Chair at Virginia Commonwealth University. The panel considered the historical and contemporary context of art in the late '70s and the art system within which artistic strategies will further expand.

Krauss's article, "Sculpture in the Expanded Field," investigates the structural parameters of sculpture, architecture and landscape art. She tried to clarify what these art practices were, what they were not and what they could become, if logically combined:

Over the last ten years rather surprising things have come to be called sculpture: narrow corridors with TV monitors at the ends (video corridors by Nauman); large photographs documenting country hikes; mirrors placed at strange angles in ordinary rooms; temporary lines cut into the floor of the desert. It seems that sculpture can now be made to become infinitively malleable. And so we stare into the pit in the earth and think we both do and don't know what sculpture is. (Reference to Mary Miss, *Perimeters/Pavilions/Decoys*, 1978.)

Krauss suggests that although sculpture is neither landscape nor architecture it can be imagined as both or as suspended between both. By 1970, Robert Smithson initiated a new kind of sculpture, which Krauss refers to as site construction. In the past, artists organized their practice around the definition of a given medium or material, sculpture now is organized to interact and comment on landscape and architecture within a given cultural situation. We have reached a point where sculpture no longer represents a self contained monument to itself on a pedestal and acting as its own sole reference or sign, but instead, sculpture seems to take on the role of mediator,

See "Panel" continued on page 12



CORRECTION

The portrait image of Rosemary Luckett was inadvertently omitted from the Fall 2014 Interview. Here is the photo of Rosemary in her studio.

Dalya Luttwak



Dalya in her studio

With a family whose roots were destroyed in the holocaust, Dalya Luttwak's passion for roots is both aesthetic and metaphorical. Born in Israel to a close-knit and supportive family, she has deeply implanted her own. She has been collecting botanical roots for decades for their beauty; they have come to define the major body of her creative expression.

Demonstrating artistic inclinations as early as third grade when a perceptive teacher sent one of her drawings to an international competition, Dalya's parents found her constant art making threatening. She must prepare herself for a hard, demanding world in which she must be able to support herself. No one buys art. So after her compulsory military service she went to law school (for only two years). She learned a lot, including that this was not her calling.

She yearned to go to Bezalel art school which was "the" art institute in Israel, but it was

very hard to get into and required a portfolio, so she didn't even try to enter. Instead, she went to the Hebrew University of Jerusalem, where she completed a double major in art history and political science, fitting in as many hands-on art classes as she could on the side. And, as with the law school classes, insisted she learned a lot about art and politics—no regrets about not majoring in studio art.

As Dalya's story unfolded, it became apparent that she is by nature an aggressive optimist: there is no such thing for her as wasted time—there is something to be learned from everything. Moving to Washington for her husband's career, she immersed herself in a variety of art classes at Montgomery College. There she experienced her first touch of metal. "This was it!" She just fell in love with the stuff, its strength and malleability, and beginning with copper, brass, gold, silver, pewter, bronze, she finally arrived at steel. She began making jewelry. Never considering that what was essentially miniature sculpture was worthy of the designation "art"—to her this had a function so it was merely utilitarian crafts stuff. "Art" was of a

higher nature with which she did not identify her creations.

Chance brought her to a party where a WSG enthusiast, Joyce Zipperer, urged her to join. This, combined with a tumble down the stairs which affected her fine motor coordination led her to work larger. But she still did not consider what she made to be real art. A strong, beautiful piece in her living room was a "room divider". But she entered it in a NY show—and it got in and won a prize!

This began a career-long thrust—entering competitions—that has made all the difference in her career and how she now perceives herself. So she is rejected—who cares? There is the next one to enter. She has managed to teach herself how to not take personally what causes too many of us to retreat to a corner of self pity. And in the process, Dalya has become a master metalsmith.

A partial list of the enviable venues where she has recently shown include the American University Museum at the Katzen Arts Center (twice), the Kreeger Museum (twice), the Venice Biennale, Triennale Museum,



What if Roots Could Grow in the Waters of the Arsenale, 2011, painted steel, 50 x 53 feet

Milano; VisArts. Next up is a solo exhibit at Museu Guttuso, Sicily. She won first prize at the Strathmore show of the Creative Crafts Council in 1988. And these triumphs are all the result of following her mantra of compete! compete! compete!

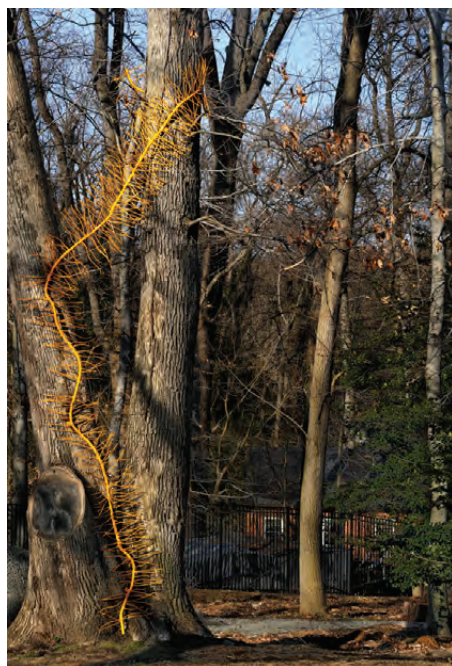
In 2001, right after 9/11, Dalya created a series of pieces, *An American Dream*, composed of red white and blue elements abstracted from the American flag. She felt this to be a breakthrough—that it was truly good and worthy art. Entering one in the WSG *Sculpture Now 2003* exhibit at Washington Square, its manager subsequently snared her for two solo shows of the work at Tysons Corner. And, after letting it lie fallow for ten years, she entered it in a competition and it is now in a show in Reginald Lewis Museum in Baltimore. Dalya is no more hung up on what is real art than she is on newness—if a piece is well composed and well made, it is as valid in a decade as it was at its inception.

Over the years, her affinity for roots has led her to surround herself with them. Ultimately, she decided to create her own roots and for the past eight years she has focused solely on variations of roots in steel—patinated, painted, rusted, powder coated. They crawl up and through walls, hang from trees, drape over barriers, sprawl across weather, rocks, cultivation, genetic patterns—she has become more and more precise in her depictions. For example, the difference between spring and winter wheat: she is charmed by the fact that spring wheat is smaller, simpler and more robust whereas winter wheat in its impending dying is fuller, larger, more complex. Who knew?

What next? Well, a recognition that roots logically lead to a more exposed, upward existence opens a whole universe of “above ground” considerations. And I had the privilege of seeing her very first such depiction—an alfalfa blossom.



Roots of Winter Wheat: From 10 Days Old to Full Maturity, 2013, painted steel, 108 x 240 x 24 inches



Poison Ivy, 2014, painted steel, 27 x 3 feet



Roots of Liriope, 2012, painted steel, 192 x 216 x 24 inches

A line from Pablo Neruda’s poetry—“Why do the trees conceal the splendor of their roots.”—resonates with Dalya: and then she goes about revealing it.

For further information go to www.dalyaluttwak.com.

*...there is no such thing for her as wasted
time—there is something to be learned from
everything.*

Greg Braun



Greg in his studio

For the last six years, Greg Braun has been showing his work in curated exhibits in the DC area. Inevitably, the largest, most imposing piece in any exhibit is Greg's. And, alas, the most ephemeral! A seeming internal contradiction (after all, what do we tend to associate with ephemeral art—dandelion seed heads, icicles, transitory earth works). Greg's pieces are made of substantial stuff, designed to last: gypsum wallboard. But his method of design and installation dooms them to a single, transitory existence. With the help of only one other person (usually his son) he cuts the components on site, bangs them into place, fills and heals the nail holes, and when the show comes down, so do they—in dump-bound hunks. Looking at some of his recorded images, his response to my inquiry of "Where is it now?" was invariably "Gone," "Broken up," or "Wish I'd kept that one."

Greg combines artistry and practicality in his work, his life and in his relationships. He grew up with one grandfather an engineer and the other a machinist, and a mathematician father who was getting into the very beginnings of

computer technology in the '50s. A bunch of uncles focused on cars and beer added the blue collar temperament to the mix. Of high school age in the Bay area during the heyday of Haight Asbury, he sort of latched onto the ethos, while managing to avoid being politicized.

A family move east made possible frequent visits to New York museums. That, combined with the lure of "easy C's and the least amount of work" led him to select art for his high school electives. His art teacher recognized his potential and urged him to apply to the Corcoran. So Greg spent a summer there attending workshops and building a portfolio to enable his successful entry that September. There, accumulating the courses for a BFA diploma, he blew off the required academic courses at GWU or UVA, so he is "unencumbered" with a formal degree. While absorbing skills in all media, his 3-D proclivities were enhanced by the challenge of sculpture Professor Schmuzhart's assignment to "build a bird." Which, of course, he did. In his junior year, a grant for a site sculpture workshop in Maine introduced him

to the notion of being able to make sculpture of limitless size.

After the Corcoran, he did "drag and drop" sculpture, drawing on his early-acquired ideas of automotive design—scoops, spoilers, etc.—that visually suggest high performance symbols of speed and automotive power. He started acquiring the skills of handling construction materials working for Ryland Homes where he was employed for years. Also during this period he earned money doing stone carving and glass casting for Jervis Kransnican Design studio.

In the mid '80s he married his high school sweetheart, supporting them by doing cabinetry and museum installations. He spent 10 years in a cabinet workhouse—hot in summer, cold in winter, breathing in chemicals and wood dust. In 1999, an introduction to AutoCad software got him "off his knees and onto a chair." He became a draftsman through a headhunter for Design and Productions in Lorton VA. He designed and diagrammed cases and security elements for mounting museum exhibitions. Being an engineering/construction



Mascara (Foggy Bottom)

manager allowed him to bridge the gap in the workday caste system: he could talk to and be listened to by both designers and do-ers.

Segueing into an “office job” offered so much more time for what he loved: reading (books on architecture), photographing (again architecture), and allowing a major focus on home

Katzen piece computer rendering



Grassy Knoll Overlap (Katzen)

In 1999, an introduction to AutoCad software got him “off his knees and onto a chair.”



Outer Space, scale model

rest of the time he focuses on family, house, yard, cars, reading and automotive design.

His art-making space consists of a small (very small) computer complex occupying about a third of a small room housing his library, photo stuff, and a comfortable chair. His “working space” is the 25' x 50' dirt-floored under-the-house garage. There he makes his maquettes—too small for his large pieces even if he wanted to construct them there instead of on site. In his words. “...each finished piece starts with a complex set of process sketches, architectural scale models, and computer-generated 3D modeling files. These preliminary tasks lead up to the assembly and painting of the finished drywall and wood constructions.”



Walgreen's Wave

and family, including home schooling their son. His creative outlet became the camera and the thrust to build an architectural vocabulary. An introduction of computer aided design led to the last 14 years of designing software for Neosys Corporation and the USPS Engineering headquarters.

When not doing CAD work or making art, the

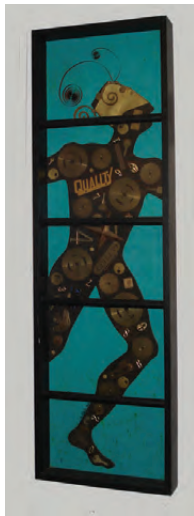
The commission of which he is proudest is a recent one for Walgreens (430 Hungerford Drive) Rockville MD: designed in his computer studio, created on site, and installed after working hours. The piece is mounted 20' off the retail floor. Its dimensions are 7' x 37' and this one is not slated for the dump any time soon!

His next exhibit will be a solo at VisArts, Rockville MD, in June.

Mariah Josephy

After a shockingly brief (ten-day) illness, Mariah Josephy's death left the art world—and, indeed the larger world—bereft of a passionate, eloquent and skilled spokesperson for the good, the true and the challenging.

Raised in a politically progressive family, she became an early political activist both as participant in progressive causes and ultimately their champion in her art. Trained as an artist at Sarah Lawrence, Mariah



entered the creative world through painting, printmaking, and as she began adding found objects to her two dimensional work, collage—a natural gateway to sculpture.

Her learned and acquired skills—painting, etching, drawing, furniture making, wood and stone carving—allowed her to create

anything her fertile imagination could conceive. Never solely about the visual, her work was always integrative: the eye and the mind; the technical and the organic; the symbolic and the literal; mythology and reality.

After twenty years of running a successful graphic design business, Mariah turned full time to sculpture. However, she early decided that becoming a “big time” sculptor was inimical to her need to live a full life, devoted equally to family, politics and gardening, as well as art.



In 1996, she became the longest serving WSG president, bringing to that position her energy, insight, broad knowledge of the art community and a nudge into the techno-savvy organization we have become. That year also began the long tradition of holding board meetings in her

spacious, art filled, welcoming family room which ended only with her last illness.



Justice, 21 x 21 x 12 inches

Her loving family, acknowledging the importance of WSG to Mariah, is making a most generous offer: On April 11, 2015, from 5:00-8:00pm, at her home (2735 McKinley St NW) they will hold a combined memorial tribute and a silent auction of her remaining work, with 50% of the proceeds to be donated to WSG. The family has created the Maria Josephy Fund for the Promotion of Art and Sculpture at WSG to commemorate her work and commitment to the Washington arts scene.

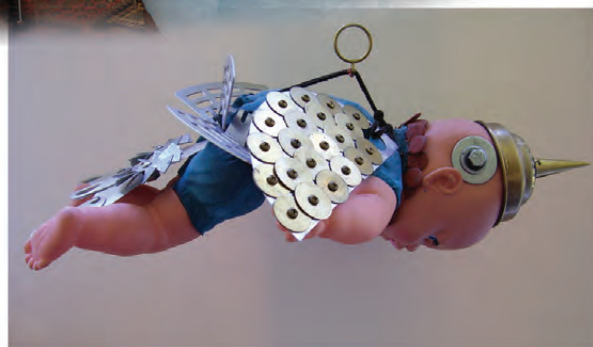
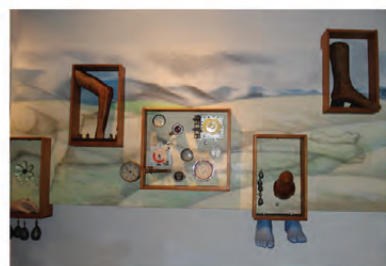
For a fuller depiction of Mariah's career, go to the *Washington Sculptor* issue of Spring 2006.



River Rouge, 14.5 x 19 x 12 inches



Warmongers and Their Pet Dog, 72 x 37 x 25 inches



The Life and Art of Mariah Josephy

Panel *continued from page 5*

showing the relationship among art, architecture, landscape and cultural histories or situations. How can sculpture facilitate unique interactions between elements of landscape, architecture and culture? And, can this particular sculptural interaction be reproduced in another time, place and space?

Panelist Glenn Harper talked about a new book, "Retracing the Expanded Field, Encounters between Art and Architecture" (MIT Press: 2014). This book documents the groundbreaking nature of Krauss's authoritative text, and reveals the complex interchanges between art and architecture that increasingly shape both fields. Harper pointed out that Krauss got her idea for the title of her essay from a 1970s article called "Expanded Cinema" by Gene Youngblood, which suggests that new systems need to be designed for old information. He saw the artist as a design scientist.

Panelist John Ruppert categorized sculpture images into what he felt Krauss's Expanded Field represented—light, movement, architecture, etc. Both historicism and phenomenology continue to be elements in the images of sculpture he showed from his Pinterest site. According to Ruppert, we still use multiple senses to navigate a work. Sculpture today seems to be a practice of questioning and analysis rather than a discussion of abstract theory.

Panelist Lester Van Winkle discussed the trends and influences of his VCU students, stating that he saw predominantly Fluxus and

Punk Art influences and little, if any, influence of the minimalist and earthworks artists Krauss used to express her theories. Fluxus artists did not agree with fixed values in art. The only thing that truly mattered to them is that it should be accessible to the masses and produced all the time. Punk, steeped in shock value and revering what is considered ugly, has a similar aim to disturb and disrupt the happy complacencies we all hold. Perhaps the artist George Brecht provides this year's panel summary in his statement that either the boundaries of art are much wider than they have conventionally seemed, or that the the long-established boundaries we have are no longer very useful.

—*Elsabé Dixon*

We have sad news to share: the founder of *Arts for the Aging*, **Lolo Sarnoff**, passed away on Sunday, November 9. She was 98. She was a member of WSG for many years.



Ad

Check out "Your Art Copilot." www.yourartcopilot.com. Art Copilot's mission is to assist artists in creating an enhanced artistic image while freeing them to pursue their individual creative goals. Services include a general list: Applications, Art Resume Reconstruction, Database Entry, Graphic Design, and Opportunity Searches.

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